

the journal of
college radio

APRIL, 1974

REAL RADIO



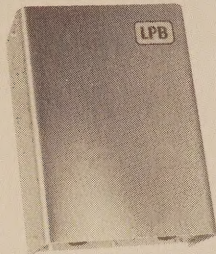
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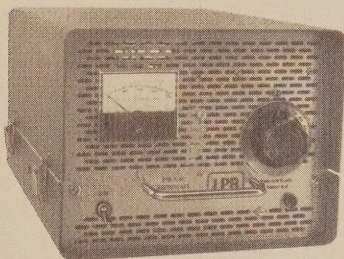
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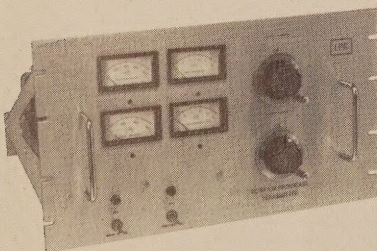
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MORE INFO? CIRCLE SERVICE CARD ITEM 1.



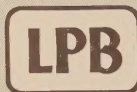
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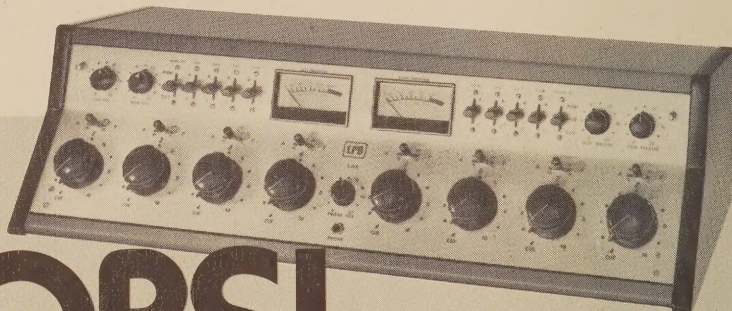
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MORE INFO? CIRCLE SERVICE CARD ITEM 2.



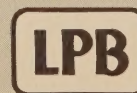
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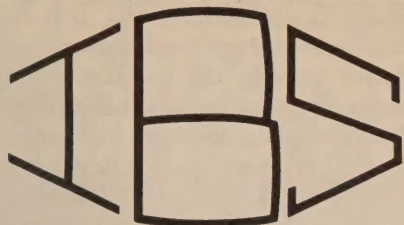
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MORE INFO? CIRCLE SERVICE CARD ITEM 3.



the journal of college radio

APRIL, 1974
VOL. 11, NO. 7

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Cover photo courtesy of "Rusty"
Walker, Jr., U. of Alaska (KMPS).
See story on page 9.

IBS, INC.
President
DON GRANT

in this issue:

ARTICLES

WTTU: NEW STATION AT TENNESSEE TECH 6

KMPS 9

"This is KMPS, The Farthest North Campus Radio Station." Located in Alaska, KMPS faces unique problems . . . like, how do you keep your transmitter rack from melting your igloo?

ALMOST 4 YEARS OLD . . . WIDB
MAINTAINS PROFESSIONAL APPROACH 16

A big station at SIU faces money problems and opposition from local "commercial" stations

THE BELL TOWER PLAYERS:

IF YOU CAN'T GET GOOD PROGRAMS, MAKE YOUR OWN . 24

WVSS produces its own improvisational programs in its coordinator's kitchen . . . and he tells how any station can do the same (but you'll have to find your own kitchen)

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Intercollegiate Broadcasting System, Inc.

Central State University

Department of Oral Communications

Edmond, Oklahoma 73034

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IBS Chairman's Memo

Station operating personnel are, these days, looking forward to the summer and fall. Where can IBS fit into the plans that are being formulated now for those future periods? This memo will set forth some ideas which, it is hoped, will not be obvious and therefore will be interesting and helpful.

There is a growing interest among IBS stations in participating in the cooperative agreement with the Mutual Broadcasting System. Since this plan was announced last fall the number of stations participating has been gradually increasing. Participating stations may

make sue of programming sent out over the Mutual Radio Networks. In return for this they submit to Mutual taped student interviews for Mutual's use in the Youth Opinion program segment. Full information can be obtained from Wayne Phillips, Station Relations, Mutual Broadcasting System, World Center Building, 918 16th St., N.W., Washington, D.C., 20006. Phone: (202) 785-6300.

Rod Collins, IBS vice president, programming, is repeating the offer he made last year to make the recording facilities of the University of Virginia available during the summer to groups of students who have A program they wish to record. Participants are to bring all the raw materials; Rod will assist them in producing the tape. Perhaps you heard about this from Rod at the national convention; to investigate further get in touch with him at Radio-TV Center, 134 Cabell Hall, University of Virginia, Charlottesville, Va. 22904. Phone: (804) 294-3290.

One of the hidden benefits of IBS membership is that along with it comes music licensing agreements with ASCAP,

BMI and others which make it unnecessary to pay licensing fees. It is evident that today these organizations are no longer ignoring the independent broadcaster operating under the FCC's Part 15. Computerized procedures have simplified the billing process so that now the many such small stations can be dealt with and be asked to pay the minimum amount required, which is in the order of two hundred dollars a year.

IBS members come under the agreements negotiated by IBS many years ago; music licensing comes to them as one of the services provided by their membership in IBS, which costs them fifty dollars a year. Stations not presently belonging to the IBS are encouraged to join the System and participate in this important benefit.

Stations which remain active during the summer should note that the IBS office at Vails Gate will be active during that time; letters asking for information will be answered. Station personnel can call Vails Gate at (114) 565-8745.

And now, I wish all of you a pleasant summer.

NOTICE

THE 1974 JCR ANNUAL
MUSIC INDUSTRY
QUESTIONNAIRE IS IN
THIS ISSUE!

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"2-in-1" console operation. While programming "on the air," for instance, you can use the audition channel for pre-listening or recording. Our remote line channels work two-way, as well: for mixing, or for cue/talkback. Switched with our monitor inputs are contacts for use with warning lights—or remote control of tape machines and turntables, if you wish.

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From the moment you sit at the controls, you see. Maximum operator visibility. Functional control groupings. Even the padded armrest you'd expect only on a custom console.

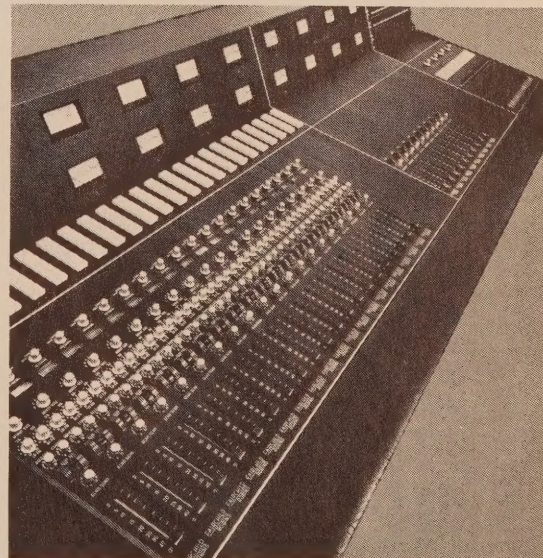
But outside's only half the story. Swing up the easy-access hinged control panel,

and there are more surprises. IC op-amp circuitry. Stepless, linear-motion faders with cue switches, in all mixing channels. And modular plug-in PC boards, to let you interchange various input, output, monitor and cue amplifiers. Modifying or expanding the console with your needs.

We build our small consoles the way we build our big ones.

(If you're familiar with our larger consoles, you'll note we use the same modular boards.)

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MORE INFO? CIRCLE SERVICE CARD ITEM 5.

Letters to the Editor...

Dear Mr. Carpenter,

How about a little help? We have pending a license for an educational station whose record service is really bad. We have a block format for our listeners. And we have tried to join the Mutual Radio Network, but no one would help us obtain this. How about giving us a little help and put Mars Hill on the map.

Ernie Howard
Station Mgr.
Mars Hill College
Mars Hill, N.C.

Dear Mr. Carpenter:

This letter is in answer to your article which appeared in the *Journal of College Radio* in February of this year. In this article you state that the magazine above mentioned relied mainly on the member stations of the Intercollegiate Broadcasting System for the articles appearing in the JCR. Also, there was made mention that you do not receive very many replies to your letters. I have a question for you ... just who do you send these letters to? This station has been a member of the IBS for several years now, and as far as I know, we have never received any such letter.

You further state that you have to remain in suspense to hear from your correspondents. If you would like to know why, it's probably because we have to remain in suspense for several months to get a reply from the IBS. I wrote a letter to the group in Vails Gate in October, and I have yet to receive any form of acknowledgement from them concerning my letter. The subject of this letter was concerning dues, and since I have not heard from them on this matter, I have not paid our dues for this year.

Realizing the problems of being under financed, I still do not feel that this is an excuse for sloppy administrative affairs. I really do believe there is a problem of communications among the different areas of responsibility of the IBS. Much of this may be because of the fact that they are in so many different locations. As I stated before, WVSU has been a member of the IBS for several years, but we were not even listed in the JCR's annual last October as a member. So comes the question ... why pay \$45 a year?

I have nothing but praise for the ideals and ideas behind the IBS, but what can

you expect but apathy among stations who are members when a simple letter does not even receive an answer?

Andy Bailey
Station Mgr.—WVSU-FM
Samford University
Birmingham, Ala.

Dear Mr. Carpenter:

May I take this opportunity to commend you and your staff on the February issue of the *Journal of College Radio*. It was definitely one of the best issues in recent months.

I particularly enjoyed the cartoon which appeared on the cover. If possible, I would appreciate a copy suitable for framing. Please let me know if this request can be granted.

Once again, congratulations on an excellent issue. Keep up the good work.
James E. Brooks
General Mgr.—WNFT/6
Slippery Rock State Coll.
Slippery Rock, Pa.

Reply: Nice to hear from a person with taste and class. Sorry, though ... even I don't have a copy of the cover suitable for framing.—Ed.

Dear Mr. Carpenter:

I have just finished reading February's JCR. I thought it was very well done. I was particularly intrigued by the comments Robert Flagg of WLFI had. I believe Mr. Flagg has put his priorities in the wrong place. Needless to say, I am in total disagreement with his letter.

I feel, as does my staff, your "reports" are well done. We like JCR's approach to the FCC, music, IBS, etc. Just where does Mr. Flagg get off putting you down for

four interviews with college radio stations? If you didn't have material like that, I'd call you "The Journal of Non-College Radio." The man obviously is in a bad position if he has to rely on JCR to supply people from "the real world." I don't get it. If he has a hard time organizing his station, he won't find any more help in magazines like BME Broadcasting, etc. For the service you provide, I feel you do a superb job. It's very good practical experience to see how other college stations operate. You can see other ideas, and hopefully generate your own ideas from the other ideas. Most college stations have limited budgets and couldn't operate like the pros if they wanted to.

At our station, we try to instill a professional attitude. We give our staff some liberties, but also some restraints. We help and teach each other. We learn from our mistakes. A professional attitude is the key to success.

Our staff thanks you for your fine work this year. We enjoy your magazine; to us, it's a service, and we'd pay \$10 per year for this type of service.

Jack Swart
Program Dir.—KALA
St. Ambrose College
Davenport, Ia.

Dear Editor:

I was reminded the other day by an obscure government form (the FCC Annual Employment Report) that there is a definite need for minority representation in the Field of Broadcasting. Having been involved with the education of many persons in the field of radio, I can readily see one big factor that restricts the prevalence of minority employees. This factor is the inconvenience of personal broadcast licensing by the FCC. I believe that the number of testing

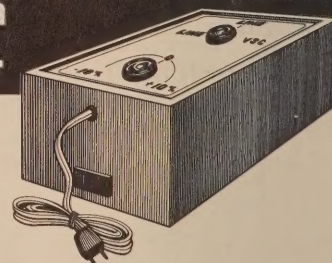
(continued on page 23)

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Here's the other half.

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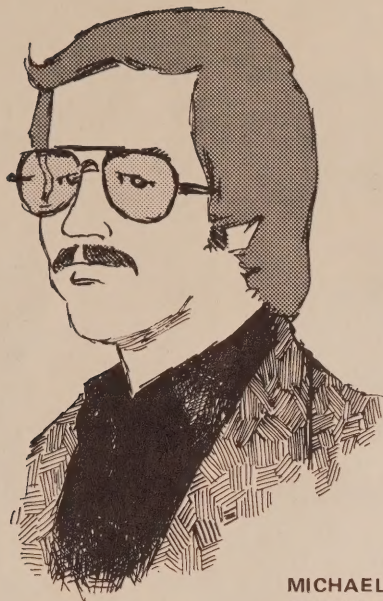
1568 North Sierra Vista, Fresno, California 93707

Phone (209) 251-4213

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MORE INFO? CIRCLE SERVICE CARD ITEM 6.

FOR WHAT IT'S WORTH...



MICHAEL
CARPENTER

I've commented in the past about how happy I am that syndicated radio programming is making a comeback. I, for one, am sick to death of listening to nothing but music on the radio.

After I said that, I halfway expected to get letters saying something to the effect of, "You idiot. Don't you know anything at all about radio?"

I'll admit here and now that I am not very knowledgeable about radio. I am, primarily, a journalist and an editor, and I know a lot more about photo cropping, typefaces, and reproduction than I do about RF, Class "D" FM, and the FCC. But I do believe that good radio programming can compete with television for even the prime-time audience. I, for one, would much rather listen to a 30-year-old episode of "The Shadow" than watch, for instance, "Here's Lucy." (Which, thankfully, is going off the air at the end of this season.)

And I found someone who agrees with me. His name is Bob Durand, and he's the president, or director, or patriarch, or something, of ZBS Media, Inc. (The "Z" stands for "Zero." I'll let you figure out what the "BS" stands for. Hint: it ain't "broadcasting system.") Bob is also a believer in syndicated radio programming. And, more importantly, he's a believer in college radio.

ZBS, as we understand it, specializes in programming for commercial and non-commercial radio stations. Among the programs they offer are the serials "The Fourth Tower of Inverness" and "Moon Over Morocco." I've never heard either of these programs, but Bob sent me a stack of letters from about 30 college radio stations concerning "Fourth Tower," and

all of their comments were highly favorable. One writer even compared it in popularity to—dare we say it?—"Star Trek."

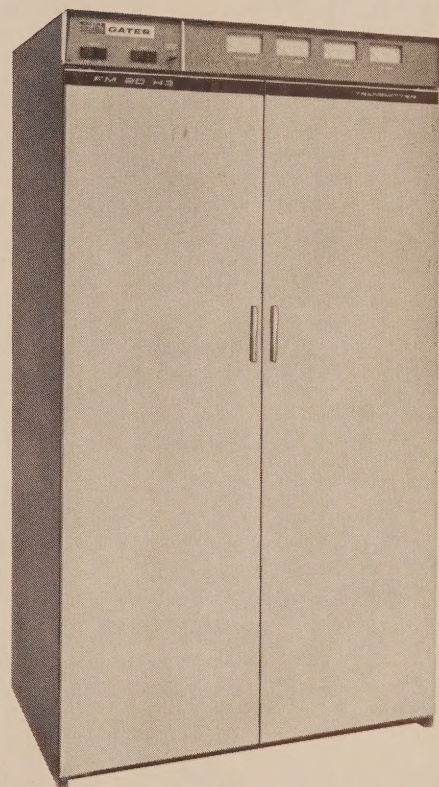
If you'll write them, maybe they'll send you the bundle of info they sent me. Even if you don't like their programming, you can't help but like their attitude towards college stations. The address is: ZBS Media, Inc., R.D. 1, Fort Edward, New York 12828. And if you can afford a phone call, their numbers are: (518) 695-6406 and (518) 695-3960.

Some IBS member stations have sent us occasional press releases regarding personnel changes. In the past, we have seldom used these releases because it didn't seem fair to us to give publicity to a handful of schools and not give publicity to the others. However, if we can get the cooperation of all the IBS stations, we'll initiate a new department covering new personnel, somewhat like the section in Broadcasting. So, send us your personnel changes, and we'll try to make mention of them from now on.

This is our last issue of JCR for the school year. We'll be back in September with our annual college radio directory. Elsewhere in this magazine, you'll find a questionnaire. I can't over-emphasize how important it is that we get one of these questionnaires back from every college radio station. This includes stations who are not members of IBS.

Although there won't be any issues of JCR during the summer, we'll still be in business around here. So, keep sending those features and other correspondence. Don't forget to send in those questionnaires. See you in September.

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MORE INFO? CIRCLE SERVICE CARD ITEM 7.



News Director Gwen Troelman confers by phone with a campus correspondent while her news staffers prepare one of their hourly newscasts.

WTTU: New Station at Tennessee Tech

When WTTU began broadcasting in 1972, faculty and administrators looked at the new campus station at Tennessee Technological University as just another student activity. They have really been surprised.

In the interval, WTTU has grown in stature and responsibility, and commands a listening ear of the University's 7,000 students and the surrounding community of 20,000.

What began as a student activity still remains completely operated by students with a faculty member from the division of journalism serving as general manager. Originally broadcasting from 4:00—11:00 p.m., WTTU has expanded hours until, at the beginning of this quarter, 24-hour programming began. WTTU now is the only station between Nashville and Knoxville to offer 24-hour programming.

What has made WTTU unique is the

philosophy that students must have a chance to try something different. If it works, they have learned more about broadcasting. If it doesn't, they are free to try a new tack.

Student manager John Davis, a sophomore accounting major from Nashville, has been responsible for many of the innovations WTTU now enjoys. He first instituted "Viewpoint," a weekly talk show with university officials and

campus personalities answering questions from telephone callers. When finances restricted the purchase of a weather station, Davis took advantage of the campus cable TV system and hooked a scrounged television onto the CATV weather channel.

Don Caldwell, faculty manager from WTTU, views the station's growth as a direct result of student involvement.

We started with a staff of six people, two having provisional licenses to operate. Today, the staff numbers more than thirty, and interest is increasing.

One of the factors increasing the size of the staff has been the willingness of Davis and his student staff to offer a training course in broadcasting techniques for interested students. Each quarter, the course is conducted to permit others to study for FCC examinations as well as train students in board work. Ransom Siler, a Cookeville resident, is chief engineer for WTTU as well as four commercial stations in the area, and offers his experience to teach the study course for the exams. To date, all who have taken the FCC examinations have passed elements one and two, and a majority have passed the dreaded element nine for their third class with broadcast endorsement.

Though programming primarily rock music to Tech students, WTTU has expanded into news, sports, public affairs, and a broader range of educational programming. "We try to provide a cross section of programming that the commercial stations just cannot offer," Caldwell said. "We get very favorable responses from our Sunday Concert Hall and the two hour jazz program," he added. With the new year, WTTU is also offering Sunday worship services from the nearby Wesley Foundation.

The newest innovation in news has been the hourly ABC FM news broadcasts, courtesy of a commercial station in Nashville, 80 miles away. Now hourly national and international newscasts from ABC supplement WTTU's coverage of Tech and community events.

One of the most difficult problems in programming has been the desire to offer quality educational programs to the Tech students. Syndicated programs from larger universities are aired, but listener response to these has been generally unfavorable. Caldwell took the matter before the University's Academic Council and received permission to explore the feasibility of Tech professors offering their courses via radio for college credit.

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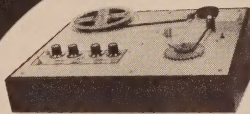
TURNTABLE PREAMPS
MP-8 \$72 (Mono) SP-8 \$114 (Stereo)

Outstanding sensitivity and incomparable reproduction. RIAA/NAB equalized ± 1 db. 0.5mv sensitivity (internally adjustable) at 1kHz for +4dbm out. +20dbm out max. Balanced 125/600 ohm outputs. -73db S/N referenced to 10mv @ 1kHz. 0.075% or less distortion. External terminals for brilliance, rolloff or RIAA equalization. 140mv @ 1kHz headroom. Internal power supply. MP-8 Mono, SP-8 Stereo. Tabletop or bracket mount. Shipping weight 4 1/2 lbs.



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(Rack Mount Available)

Individual output amps provide maximum isolation. ± 0.5 db response, 10Hz to 20kHz. 26db gain. Balanced bridging or matching input. Six balanced 600 ohm outputs. +20dbm out max. Output level control. 0.1% or less distortion. Internal power supply. Tabletop or bracket mount. Shipping weight 4 lbs. Other models feature output metering and up to 32 outputs, \$138 to \$425.



AUTOMATIC CART & CASSETTE LOADERS
ACL-25 \$159

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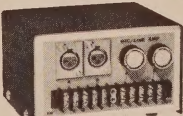
At last automatic precision winding at a price you can afford! Eliminate guesswork because dials set tape length to the second. The exact amount of tape is fed onto the cart or cassette, then it is shut off automatically. Exclusive torsion control for proper tape pack and winding of various hub sizes. TTL digital control circuitry. With speed or tone sense options, \$266 to \$350. Shipping weight 30 lbs.



STUDIO MONITOR AMPLIFIERS
SMA-50 \$105

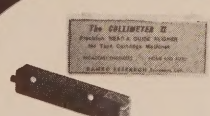
(Rack Mount, Mono & Stereo Options)

Exceptional reproduction! Internal muting. ± 1 db response, 20Hz to 40kHz. 25w music power, 50w instantaneous peak power, 15w rms. Hum and noise, -65db below rated output. Distortion less than 1% at 15w rms; typically below 0.25% at less than full power. Load impedance, 4, 8, 16 ohms; input balanced bridging, 100kohms. Variable base contour. Internal overload protection. Internal power supply. Tabletop or bracket mount. Rack units, \$128 to \$169. Shipping wt. 6 lbs.



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Dual function utility amps. Inputs for mic and/or line. ± 0.5 db response, 10Hz to 20kHz. Mic input -65db for +4dbm out. Balanced inputs on high-level and mic channels. Balanced 600 ohm out. +20dbm out max. 0.1% or less distortion. Internal power supply. Tabletop or bracket mount. Shipping weight 4 lbs.



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MORE INFO? CIRCLE SERVICE CARD ITEM 8.



WTTU General Manager Don Caldwell, standing center, interviews Tennessee Tech band director Wayne Pegram during WTTU's coverage of Tech's 1974 Homecoming Parade. Sitting at the controls is student manager John Davis, right, and Marc Norman.



Allan Guinn, left, and Dwight Henry inaugurated WTTU's coverage of Tech basketball this year with their color and play-by-play.

"The basic idea was to conduct lecture-oriented courses, such as history, philosophy, and literature, over radio to students who would listen and follow in their texts. Then, at the end of the quarter, they would return to the classroom for the final examination," Caldwell explained.

Faculty response has been slow, though some professors claim it to be a good idea. In fact, a few have started looking at ways to increase the service from their departments to the listening community.

Sports is a popular topic among Tech students and sports broadcasting had

been more or less dominated by one local commercial station until this year's basketball season. Dwight Henry, a junior from Cleveland, Tenn., and Alan Guinn, a senior from Bristol, teamed up to broadcast all Tech home basketball games. What made their play-by-play and color broadcasts different from other stations were the exclusive pre-recorded interviews with coaches and team members injected during time-outs and half-time. Listener response soared as Henry and Guinn carefully researched each Tech opponent to provide further insight and listener interest.

Plans are already under way for WTTU to carry Tech football and offer the broadcast to area stations.

Student government has recognized WTTU's value as an instant communications medium to the student body. When the traditional spring pantie raid on the womens' dorms resulted in more property damage than usual, the student body president and men's dormitory association president broadcast an appeal to men students to temper their spring rites and assert responsibility in paying for the damages. The campus police chief claimed later that WTTU probably saved many students from legal trouble.

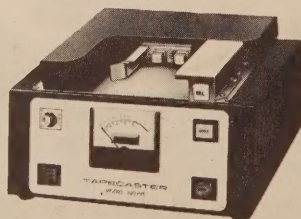
In addition, the student government is given air time weekly to present programs on student legislation and activities.

What began as a student activity still remains a student activity at Tennessee Tech, but the difference is that WTTU involves all Tech students as well as the University community.

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KMPS

CAMPUS RADIO STATION

620 AM - U. of ALASKA

by Welmon "Rusty" Walker, Jr.

'This is KMPS, the farthest north campus radio station.'

This is what you are likely to hear if you tune to 620 on your AM dial at the University of Alaska's Fairbanks campus.

KMPS is young, but the idea of "limited area broadcast" is old on the Fairbanks campus, and was tried 23 years ago by the student government, ASUA.

KUOA, the forerunner of two sophisticated radio stations, was housed in a very modest studio in the Eielson Building on campus. The station was later moved into the new Student Union Building.

KUOA suffered from poor equipment and lack of funds, and ASUA finally sold the station to the University.

From that beginning, the University built an impressive public radio station, KUAC (FM), now broadcasting 10,500 watts in stereo to Fairbanks basin and the surrounding area. This was great for Fairbanks and the University as a whole. However, the programming of KUAC does not suit the tastes of most of the University's students.

ASUA officers and students began talking about a station programming for

their tastes. Nothing happened until 1970 when William Satterberg, in charge of ASUA services, began doing research with help from Tom Duncan, then KUAC's program director; Sue Pittman, station manager; and Dave Walsted, engineer.

For more help and input, Satterberg formed a committee of interested students. An important item at that time was a campus poll that showed 81 per cent of the students on campus were in favor of a student-run campus station receiving financial support from ASUA.

The principal members of the committee were Gary Wescot, Mark Espe, Les Stuck, Bill Satterberg and W. "Rusty" Walker ... a group with wide interests and backgrounds. Walker was the only member majoring in broadcasting. He began to coordinate the project, concentrating on management and programming.

Espe began a study on the technical side, while Satterberg intensified his public relations campaign for the project with the students and staff.

By the middle of the 1971 spring semester the nine-page proposal was ready. Espe, Satterberg and Walker went to the student senate and requested \$9,131 for the project. \$9,500 was

Below: Announcer Mark Mueller at the KMPS control board.





Welmon "Rusty" Walker Jr., General Manager, KMPS.

allocated. The University of Alaska was to have another radio station, KMPS (kampus).

Walker was appointed general manager. Prospects were looking great, but few programs happen exactly the way they are planned. The work had just begun. The plan was to order the equip-

ment early in the summer, install it by late August, and sign-on early in September. The installation engineer, Tom Van Wickle, began planning and Walker went to Chicago to attend the Billboard Radio Programming Forum in August.

Meanwhile, the University administration was having doubts about a student-run station. The installation engineer prepared another paper trying to explain the programming philosophy and controls to the Board of Regents. The day Walker returned from Chicago the Regents approved the continuation of the project.



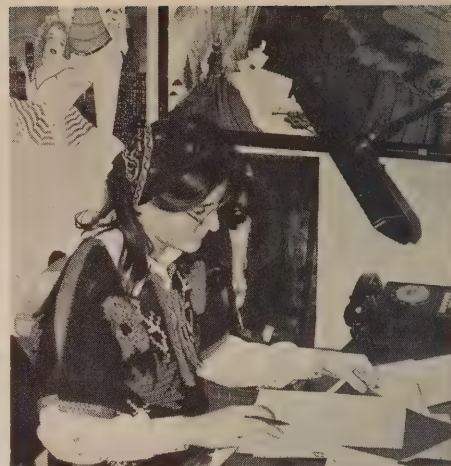
Eva "Ozzie" Oszustowski, the station's news chief, gives the evening news report.

It was September, and the equipment was not ordered until late that month. Misunderstanding by the shipper, a dock strike and the control board getting lost in shipment delayed the project until 1972. A different board was ordered and flown up but the station was now about six months late. Students were working long and frantic hours to get on the air.

On March 7, 1972, at 7:00 p.m., Walker was sitting behind the board. Tom Van Wickle was on the floor under the control board soldering the headphone receptacle. The small control room was full of people, with more out in the studio. Walker announced that there was to be a special word from Chip Wagoner, then president of ASUA. There was silence while Walker got the right microphone keyed.

Wagoner said, "The most infrequently heard sounds on this campus are the sounds of the students. KMPS will bring you the sounds of entertainment and information. But we need your help, and your input. Rusty, you and your staff have done a fine project; with this I pronounce KMPS on the air".

This speech was followed by the 2,001



Janet Daum as secretary is one of the most important members of the KMPS staff.

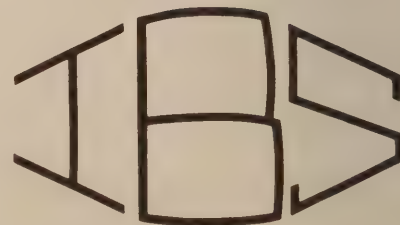
Space Odyssey theme. KMPS had a weak signal, but it was there. It was greatly improved with a line amplifier and other adjustments.

KMPS, in programming progressive rock, became the first and only station in Alaska to do so. In a short time a staff of 60 students began to operate the station for 24 hours per day, 7 days per week, with some of the best AM broadcast equipment in use in the state.

KMPS has served its audience by having special programs, such as an interview with John Sebastian while he was on campus for a concert, and the breaking of his new single. Others include a live jam session with Allen Ginsberg in the studio; a six-hour live remote from Fairbanks concerning the granting of a liquor license to the University; live broadcasts of special events and student senate meetings; and the weekly telephone talk show "Dialogue", which presents people and topics of interest to the students.

Another important part of KMPS programming is the national, state, local and campus news.

Student owned and operated, KMPS rounds out the types of experiences available for broadcasting students at the University of Alaska. Utilizing limited area broadcasting on the AM band, KMPS is still trying to grow, and should provide a lasting service to its audience ... just 135 miles from the Arctic Circle.



Play at your own speed.
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MORE INFO? CIRCLE SERVICE CARD ITEM 10.



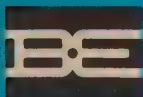
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RADIO CONFERENCE '74 SET FOR PENNSYLVANIA SCHOOL

A massive gathering and exchange of ideas between college broadcasters is what Radio Conference '74 is all about. The conference is sponsored by WKPS-FM of Westminster College in New Wilmington, Pa., and will be held at the college campus from Friday, April 26, through Sunday, April 28.

Radio Conference '74 is designed to take a closer look at the various facets of

radio broadcasting, and how they can better relate to each other. And, with the aid of professional broadcasters like Warren Girrard of WKOI, Dick Skrinjar of KDKA, Dan Siemasko of KQV, WIXY's Derrick Stevens, and Sam Nover of WIIC, along with other noted professionals, this analysis of radio's organization and purpose will be met.

One name not mentioned above is that

of the conference's special guest speaker, David Brinkley of NBC. He will address conference delegates and guests at 8:00 p.m. on Saturday, April 27.

Radio Conference '74 has the potential of being one of the largest radio conferences ever held in the nation. At the present time, over 350 delegates from 80 colleges from the eastern and north-eastern sectors of the country are planning to attend. Also in appearance will be 13 major equipment companies and eight major recording companies.

Trade shows, hospitality suites, breakdown sessions in radio structure, and a special presentation by David Brinkley are main highlights of Radio Conference '74. The opening ceremonies are on Friday evening, April 26, with a wrap-up session on Sunday, April 28.

If you are a member of a college radio station and would be interested in attending Radio Conference '74, you may write to the following address and we will be happy to send you more information: Radio Conference '74, c/o WKPS-FM, Westminster College, New Wilmington, Pa. 16142.

Prove to yourself what other broadcasters already know.



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Hundreds of broadcasters are using ITC tape cartridge equipment daily and find it delivers outstanding performance . . . such as the compact SP Series reproducer and the RP Series master recorder/reproducer shown here. And this experience has brought our attention to an interesting fact. Our tape cartridge equipment does an excellent job of selling itself. So, the problem was how to get the equipment into your studios where you could test it fully under actual broadcast conditions. The answer is our **30 day guarantee of satisfaction**. Just issue an order and we'll send the equipment you want. If for any reason it fails to perform up to your expectations, send it back within 30 days and you don't owe us a cent. It's a sure, painless, no-risk way to prove to yourself what other broadcasters already know . . . ITC tape cartridge equipment is the answer to a broadcaster's prayers. To put things in motion, call us **collect** at 309-828-1381.



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MORE INFO? CIRCLE SERVICE CARD ITEM 12.

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SOUND EFFECTS

MORE INFO? CIRCLE SERVICE CARD ITEM 13.



Flattest response, widest range of any dynamic.

It's a fact. We have yet to test any omnidirectional dynamic with flatter, more extended range than the RE55. It's so good it has often been used in labs as a secondary frequency standard. But that's not its real purpose in life.

FOR THE HARD-WORKING STUDIO

The RE55 was designed to solve day-to-day studio and remote sound pickup problems... without creating problems of its own. It is extremely rugged, and so reliable we can offer a 2-year UNCONDITIONAL performance guarantee, plus a warranty for the life of the RE55*. The flat response means less feedback than with ordinary omnidirectional mikes, and uncolored sound pickup, whether you are listening to voice or a mighty pipe organ. And even when you put the RE55 in sound fields so intense as to cause ear damage, the exclusive E-V Acoustalloy® diaphragm responds with distortion-free equanimity.

HAND-TO-MOUTH WITH THE RE55

What, then, about interviews? Well, the 3/4-inch diameter and extra length (which is a bonus of the design for extended bass) makes handling an RE55 easier than

almost any other microphone. Light, long, and slender. It's really a natural. You can even use it while it is tucked under your arm. In order to handle papers, give away prizes, or whatever.

THE PERFECT MIXER

And as a bonus, the RE55 mixes perfectly with all other professional E-V mikes, like the 635A, RE15 and RE85. If you haven't tried an RE55, get your hands on one today. Most Electro-Voice sound distributors will loan one at no cost or obligation to responsible professional users. Or write today for a specification sheet and current catalog. Fascinating reading.

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COMPANY

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*If the RE55 fails to perform for any reason at all during the first 2 years after original purchase, or during its lifetime due to a defect in workmanship or materials, return it prepaid to the proper E-V service facility. We'll fix it free. Finish, appearance items, cables, and connectors not included. Lifetime warranty does not cover things like abuse or operation at other than specified conditions.

MORE INFO? CIRCLE SERVICE CARD ITEM 14.

MUSIC INDUSTRY DEPARTMENT

Albums

TALES FROM TOPOGRAPHIC OCEANS
BAND ON THE RUN
TUBULAR BELLS
GREATEST HITS
COURT AND SPARK
FERGUSLIE PARK
GOODBYE YELLOW BRICK ROAD
MIGHTY LOVE
THUNDERBOX
HERO & HEROINE
ICE WATER
TOM SCOTT AND THE L.A. EXPRESS
LIVE AND IN COLOR
LET ME IN YOUR LIFE
CAN YOU FEEL IT
SOMETHIN'S HAPPENING
PLANET WAVES
THE PHOSPHORESCENT RAT
LIVING IN A BACK STREET
TANGO

YES
PAUL McCARTNEY
MIKE OLDFIELD
JOHN DENVER
JONI MITCHELL
STEALER'S WHEEL
ELTON JOHN
THE SPINNERS
HUMBLE PIE
STRAWBS
LEO KOTTKE

BALLIN' JACK
ARETHA FRANKLIN
LIGHTHOUSE
PETER FRAMPTON
BOB DYLAN
HOT TUNA
SPENCER DAVIS GROUP
TANGO

ATLANTIC
APPLE
VIRGIN
RCA
ASYLUM
A&M
MCA
ATLANTIC
A&M
A&M
CAPITOL
A&M (ODE)
MERCURY
ATLANTIC
POLYDOR
A&M
ASYLUM
GRUNT
VERTIGO
A&M

Singles

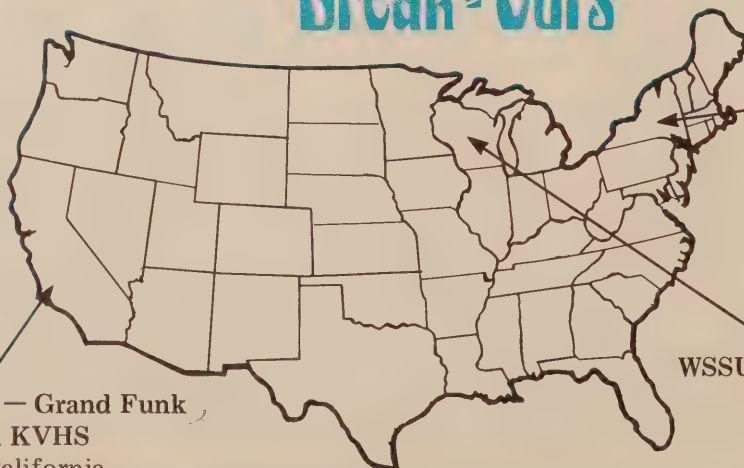
SUNSHINE ON MY SHOULDERS
JET
STAR
BOOGIE DOWN
BENNIE & THE JETS
DooDooDooDooDoo(HEARTBREAKER)
THE LAST TIME I SAW HIM
SHE'S GONE
ECSTASY
OH MY MY
MIGHTY LOVE
HOW LONG HAS THE TRAIN BEEN GONE
ROCK ON
HELP ME
PRISON SONG
"THE EXORCIST"
UNTIL YOU COME BACK TO ME
A LOVE SONG
WATCHIN' THE RIVER FLOW
BEST THING THAT EVER HAPPENED TO ME

JOHN DENVER
PAUL McCARTNEY & WINGS
STEALER'S WHEEL
EDDIE KENDRICKS
ELTON JOHN
ROLLING STONES
DIANA ROSS
DARYL HALL & JOHN OATES
RASPBERRIES
RINGO STARR
THE SPINNERS
BILLY PRESTON
DAVID ESSEX
JONI MITCHELL
GRAHAM NASH
MIKE OLDFIELD
ARETHA FRANKLIN
ANNE MURRAY
LOGGINS & MESSINA
GLADYS KNIGHT & THE PIPS

RCA
APPLE
A&M
TAMLA
MCA
ROLLING STONE
MOTOWN
ATLANTIC
CAPITOL
APPLE
ATLANTIC
A&M
COLUMBIA
ASYLUM
ATLANTIC
VIRGIN
ATLANTIC
CAPITOL
COLUMBIA
BUDDAH

Break - Outs

The Loco-motion — Grand Funk
Columbia, KVHS
Concord, California



If I Were A Carpenter
Leon Russell - Shelter
WNYU, New York University
New York City, New York

Look For The Light
B. W. Stevenson - RCA
WSSU-FM, University of Wisconsin
Superior, Wisconsin

IMPORTANT!
1974 JCR ANNUAL MUSIC INDUSTRY QUESTIONNAIRE

Last year, the **JOURNAL OF COLLEGE RADIO** began an expansion of the Music Industry Department section. More reviews, views, and interviews were included in each issue.

The 1974-75 publishing year will continue this expansion. Because of comments and opinions from readers, stations, and the music industry, the September issue will feature even more coverage. In fact, the staff has decided to move the ANNUAL Edition from October to September. This, it is hoped, will get the ball rolling faster into the school year.

Your returned questionnaire will help all concerned. Stations need an up-to-date directory, and we hope your company will be in it.

Please fill out this questionnaire and return it with any comments and opinions you may have which will help us improve the gap between your industry and the college radio industry. Return the questionnaire **before June 20, 1974**.

Name of Company _____

Address _____

City _____ State _____ Zip _____ Phone _____

Do You Service College Radio Stations? _____

If so, name of person in charge of College Radio Service: _____

His address (if different than above) _____

His phone (if different than above) _____

Labels distributed by your company _____

_____	_____	_____
_____	_____	_____
_____	_____	_____

What is procedure for stations to take in order to obtain service from your company? _____

List other data which you feel should be included in the 1974 ANNUAL _____

Is **JCR** on your mailing list for review purposes? _____

Return this questionnaire **by June 20, 1973** to:

JOURNAL OF COLLEGE RADIO
Dept. of Oral Communications
Central State University
Edmond, Oklahoma 73034

IMPORTANT! 1974 JCR ANNUAL STATION QUESTIONNAIRE

This is the 1973 **JOURNAL OF COLLEGE RADIO ANNUAL** Station Questionnaire! This is the only national listing of college radio stations in the United States, so be sure to fill it out promptly and return before **June 1, 1974**. The 1974 Annual will be published September, 1974.

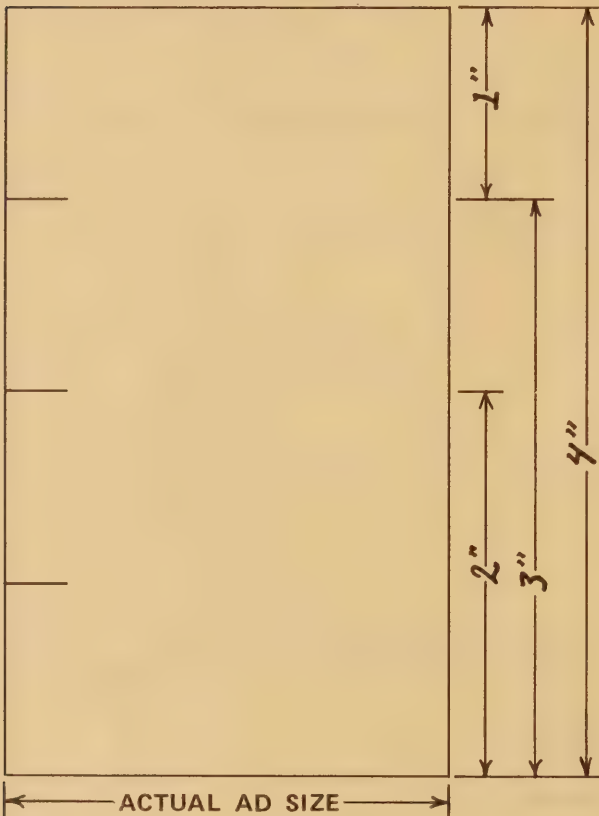
Many stations prefer to place a station ad along with their **FREE** listing. In order for your ad to appear in the 1974 ANNUAL, check the size below and write copy in the ad layout section. Station logos can only be accepted for 4 inch ads. All other sizes can only be type "set" at editor's discretion.

Rates for IBS Members			Rates for Non-IBS Members		
Quantity	Size	Single Column (2¼) by:	Quantity	Size	
_____	_____	1" deep.....\$ 8	_____	_____	1" deep.....\$15
_____	_____	2" deep.....\$13	_____	_____	2" deep.....\$20
_____	_____	3" deep.....\$18	_____	_____	3" deep.....\$25
_____	_____	4" deep.....\$23	_____	_____	4" deep.....\$30

- ☐ Check here if you wish to repeat your last year's annual advertisement.
Deduct \$2 for advance payment accompanied with questionnaire.

DO LAYOUT OF AD HERE

WRITE COPY FOR AD HERE



RATE INFORMATION: This is the only source of college radio Rate and Data information to be found. If station is commercial, be sure to fill in the appropriate blanks. **THE LISTING IS FREE TO IBS MEMBER STATIONS.** Non-member Stations wishing to list rates must pay a \$10 fee.

- () Member of IBS, please enter our rates.
() Non-member of IBS, please enter our rates and bill us \$10.
() Non-member of IBS, please enter our rates (Payment enclosed, \$9 for advance payment).

	1 time	13X	26X	52X	End Rate
60 Sec	_____	_____	_____	_____	_____
30 Sec	_____	_____	_____	_____	_____

signed _____ title _____
Radio Station _____
City _____ State _____ Zip _____

1974 JCR ANNUAL STATION QUESTIONNAIRE

STATE _____ MEMBER OF IBS: ____ YES ____ NO

college

call

city

state

zip

phone with area code

CARRIER CURRENT

KHz

frequency

CAFM

MHz

frequency

FM

MHz

watts

Licensed AM

frequency

KHz

power

antenna height

frequency

watts

power

COMMERCIAL

NON COMMERCIAL

year station established

MEMBER OF ORGANIZATIONS:

To answer the following concerning formats, check the box which is the format of your station. If station programs several, put the percentage of each type in the box:

____ Top 40, ____ Rock, ____ Block ____ MOR, ____ C&W, ____ Variety, ____ Religious

network affiliation

national sales rep

news wire service

ON AIR

DAYS PER WEEK

HOURS PER DAY

school enrollment

potential audience

Type of Control of Station:

____ Station under direct supervision of academic department which establishes policies and procedures.

____ Station free to establish own policies and programming. (Policies regarding content of and administrating of fairness, advertising acceptability, access, etc.).

Write in the names of the station staff for the 1974-75 school year. After each name indicate with (F) if faculty member, (S) if non-student school employee.

FA,

GM,

SM,

PD,

faculty advisor

manager

sales mgr.

program dir.

BM,

NF,

MD,

PrD,

business mgr.

News dir.

music dir.

promo dir.

CE.

chief engineer

Questionnaire filled out by

Return to: 1974 ANNUAL
Journal of College Radio
Dept. of Oral Communications
Central State University
Edmond, Oklahoma 73034

Signed _____
Title _____
Date _____

JOURNAL OF COLLEGE RADIO

IN KEEPING WITH OUR POLICY OF INFORMATION TO MEET THE NEEDS OF THE COLLEGE BROADCASTER, THE JOURNAL OF COLLEGE RADIO NOW MAKES THESE EXCELLENT, INFORMATIVE BOOKS AVAILABLE TO YOU THROUGH OUR OFFICE. WE HAVE CAREFULLY SELECTED THOSE BOOKS THAT WILL BE MOST VALUABLE TO YOU AS A BROADCASTING STUDENT.

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INTERPRETING FCC BROADCAST RULES & REGULATIONS

Worth its small cost many times over to anyone involved in radio-TV broadcasting. Contains information essential for day-to-day station operators, as well as for reference. The content not only explains what the FCC Rules require, but also provides clear-cut procedures for complying with federal regulations.

Volumn 2. Order No. 492 Comb-bound \$6.95
Volumn 3. Order No. 603 Leatherette \$6.95

WHEN PIRATES RULED THE WAVES

By Paul Harris. Intrigues, threats, boarding parties, smuggling, shipwreck, danger and adventure on the high seas. These are all the ingredients of a thrilling story of buccaneers in days of old. But they also form part of the unique story of the pirates of the sixties—the **pop** radio pirates who, for three years, operated from stormlashed radio ships anchored off Britain's shores. This book for the first time tells the full story of all the offshore radio stations.

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YOU AS A BROADCAST EMPLOYEE

By Roy Bacus. Three decades of experience and professional observation have made Bacus eminently qualified to prepare a treatise for radio station personnel. Hundreds of young broadcasters and others in related fields received their first encouragement from him. This is not a book on how to announce...or to write...or to sell time. It is an analysis of radio station activities so that curious and aspiring employees may seek to employ more effectively those devices which attract and hold audiences, and make sales for sponsors.

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THE BUSINESS OF BROADCASTING

By Edd Routt. Gordon McLendon, known throughout the industry as 'The Old Scotchman,' and recognized as an outstanding innovator in radio broadcasting, says, 'I believe we should deal with this book as the best living instrument on radio broadcasting...I wish I had written it.' An up-to-date, comprehensive handbook on broadcast station operation and management—how to operate a station as a profitable business and serve the public interest as well. Such problems as keeping up with and adhering to FCC regs, dealing with labor unions, and handling personnel, are discussed frankly and openly.

Order No. 587

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PROMOTIONAL & ADVERTISING COPYWRITER'S HANDBOOK

By Thomas F. Ris. Excellent handbook covering guidelines and formulas, copy format, selling points inherent in products, mechanical requirements of the media, and a section discussing who is a copywriter.

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DICTIONARY ON ELECTRONICS

By Harley Carter. This huge, quality dictionary will be extremely useful in whatever connection the reader has with electronics. It defines most all of the electronic terms that come up during everyday reading...from alpha particles through zoom lens. A unique feature is the cross-indexing, whereby key words contained in the definitions are printed in small capitals so the user is not left in the dark by any definitions. Extensive appendix material.

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HANDBOOK OF RADIO PUBLICITY & PROMOTION

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TOTAL:		

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Dept. of Oral Communication
Central State University
Edmond, Oklahoma 73034

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Record Reviews



TOM SCOTT AND THE L.A. EXPRESS

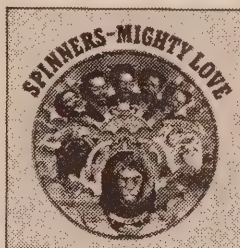
ODE

Who said instrumental albums are dead? If you are a believer of this gross falsehood, you are missing out on some music that is pure DYNAMITE! As if Tom Scott on horns and woodwinds isn't enough, he is joined on this disc by Crusaders Larry Carlton (guitar) and Joe Sample (keyboards). Don't look for the L.A. Express at the bottom of any playlist because they are going to be right up at the top of all of them. Better try to get two copies of this record 'cause you are going to wear out the first one real fast!

MIGHTY LOVE THE SPINNERS

ATLANTIC

The next time you hear the name Thom Bell you will recognize it instantly because you will be relating it with others like Issac Hayes, Barry White, and Stevie Wonder. Although he is only 1/5 of the Spinners, his conducting and arranging makes their music a joy to listen to. The vocal arrangements and orchestrations are easy on the ear and soothing to the mind. In a musical category which is overcrowded with nameless vocal groups which all sound the same, the Spinners are a much needed breath of fresh air.

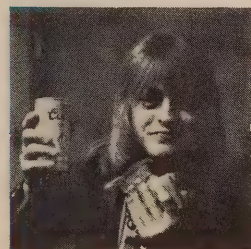


OUTSIDE STUFF

RICK DERRINGER & THE McCOYS

MERCURY

This is a two record set of tunes which were originally released in 1968. With Derringer finally coming into his own as a rock star, it is about time the McCoys caught some of the glitter, too. I have always been of the opinion that the McCoys were one of the best road bands around in the late sixties, and this album should get you acquainted with one of the major contributors to the rock and roll world.



SOMETHIN'S HAPPENING

PETER FRAMPTON

A&M

Perhaps some of you remember an album which was released by A&M last summer, "Frampton's Camel." The disc enjoyed moderate success even with all of the fierce competition which we all know is going on in the industry these days. Frampton's latest disc is as good, if not better, than his last effort. Contributing artists include pianist Nicky Hopkins (of Quicksilver) on a tune called "Waterfall" which bears a strong Messenger Service resemblance. All cuts are well recorded, with most of the work being done at Island Studios, and the entire disc should get lots of airplay.

STRAIGHT AHEAD

BRIAN AUGER'S OBLIVION EXPRESS

RCA

Brian Auger is one of the few recording artists in the industry to successfully take the finer elements of jazz and rock and merge them together into a very nice sound. This sound is called the Oblivion Express. Sit down and give this album a serious listen and I'm sure you are going to give this album its share of deserved airplay. Don't worry about the length of the cuts, play them anyway.

Other New Releases

PHASES AND STAGES/Willie Nelson/Atlantic
STREET LADY/Donald Byrd/Blue Note
THE SECOND COMING/Jerry LaCroix/Mercury
EARTH/Vangelis O./Vertigo
BARRY GOLDBERG/Atco
LONDON UNDERGROUND/Herbie Mann/Atlantic
NO TIME TO BURN/Black Heat/Atlantic
QUEEN OF THE NIGHT/Maggie Bell/Atlantic
TANGO/A&M

DISC NOTES

by Steve McIntyre

Have you ever been glued to your seat? So mesmerized by a group of performers that you didn't want to leave your seat because you were afraid that you would miss something? Even though you had to go to the bathroom so bad that you were afraid to stand up? This sort of situation is hard on the nerves as well as the kidneys.

But it was worth all of the discomfort because I wouldn't have missed an instant of this fantastic event. The event was a concert in Oklahoma City. The performers were YES. And the evening was one that shall remain in my memory for quite some time.

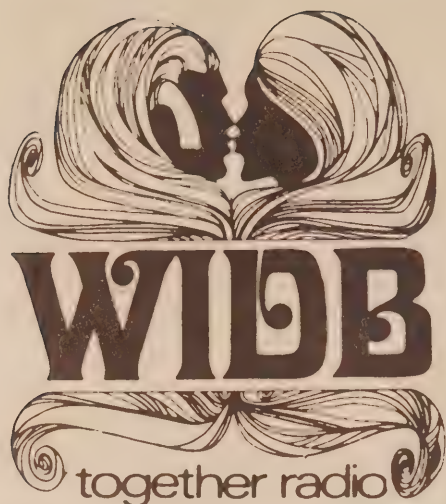
The long wait during the backup performer was eased somewhat by a short talk with Rick Wakeman. He was rather unhappy about the fact that the stage was too small for all of his keyboard equipment to be set up within easy reach and was concerned that he would have to move several steps to one side to reach the controls to his Mellotron. Other than the equipment hassle, Wakeman said the entire group was glad to be back on the road again and hoped that everyone would come out to see them at all of their concert dates across the country.

As far as the OKC concert was concerned, it was sold out five weeks beforehand. The arena was jammed to capacity and there were people standing in all of the aisles. With the first strains of "The Firebird" everyone was on their feet and hundreds of tiny match and cigarette lighter flames filled the arena with a soft eerie glow which was a preview of things to come.

In all too short a time later I was out in the parking lot, walking slowly toward my car, not wanting it to end yet. As my tingling hands, fiery red from applause, lightly gripped the steering wheel and I eased out into the maze of the traffic jam, somehow I didn't hear the blare of horns or the screech of tires. I heard only the magical music of five musicians called YES.

Now some special hellos to some good people who have been in touch over the past few days; Kathy Tyler, Music Director at KVHS-FM in Concord, California; Chipper McKearnin, WRCC, in Suffern, New York; Ron Williams of KMPS-AM, in College, Alaska; and many, many more people who are too numerous to name in this small space.

Keep sending your playlists and breakouts as I always consult them all before writing each month's column. Once again, we are no longer in Mississippi, so if you are sending your playlists down there they are worthless by the time they get here. Please send them to OKLAHOMA. Hope to see you all at IBS in New York the first week in April! See you next month!



Almost 4 Years Old...

WIDB Maintains Professional Approach

by Joel Preston and Jim Rohr

Left: The WIDB logo, an award-winning design, has provided the basis of the station's visual representation for three years. Strong, effective use of print media have made the graphic highly recognizable on campus. Below: The production studio is utilized constantly for news gathering, feed transmission, and other station production.

WIDB is the student owned and operated campus radio/CAFM station at Southern Illinois University at Carbondale. The purpose of this article is not to promote the personalities operating the station, but to emphasize the manner and formula used by these individuals to carry on a professional, highly competent, and successful operation.



Have you ever asked yourself (or your staff): Has this radio station reached its limit of growth and development? If you haven't lately, you might try it. If most of your staff says yes, chances are you are spinning your wheels. If they say no, you've got traction, and you only need your staff's ideas to fuel your station out of any ruts you might find yourself in. Keep asking this question over the years and you can be assured that your station won't stagnate. At WIDB we've developed an approach (or an approach has evolved) that works for us in maintaining a responsive programming service for students.

The seeds were planted in the minds of a group of people who headed several pirate stations in the various living areas. They got together and said "There must be a better way than spinning discs on jury-rigged systems in private dorm rooms to limited audiences." They soon realized that each station had its own expertise; one could deliver a technically sound signal, another knew how to program super-well, still another had "managerial" types who were adept at getting things done in the University.

By combining efforts, they wanted to design and develop a real radio station. That was back in 1968. After a lot of planning, fund-raising, purchasing, and readying, WIDB (stands for "We're In Da Basement" or Interdorm Broadcasting, depending on who you talk to) threw the switch and met its audience head on in spring, 1970. Six weeks later the news department had to cope with the shock of the Cambodia/Kent State, and riots which closed the school. The rest of the WIDB system had to survive the aftermath, a period of more than a year, when nothing was permanent, presidents were temporary, policies were provisional, and the students were seeking alternatives. WIDB was the one they turned to.

WIDB not only survived the period, but came through with flying colors. We were new, but so was the University. While others meandered around trying to rediscover their new place, WIDB was busy creating its own place.

Out of this era, we learned to approach our job in the most professional way possible. We never considered ourselves as just a carrier-current station. While we may not have lived up to it in all respects, we continually sought to do everything the best way conditions would allow. By thinking big, we became big,



A WIDB newsman radios in a report from the scene as an SIU security officer provides additional details.

until today, four seemingly short years later, people in the University community respect WIDB as the one student activity that knows where it wants to go. The organization has a consistency of purpose: to serve the SIU student by organizing the talents of its staff towards superlative professional activity. This approach pervades all station functions. A

secondary purpose, providing experience for the student interested in broadcasting, is realized automatically with the first.

This approach, for instance, explains the way we program the station. Most SIU students' arrival in Carbondale represents their first weaning from Chicago radio. In the beginning, WIDB was welcome relief from the St. Louis

TAPECASTER

CARTRIDGE RE-LOADS

TAPECASTER

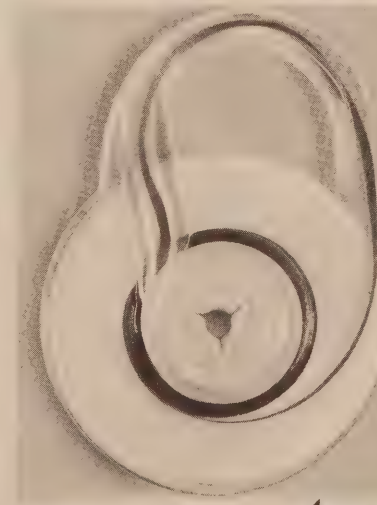
HOT LINE

TOLL FREE ORDER NUMBER

800 638-0977

PLEASE USE OUR REGULAR NUMBER
FOR SERVICE AND TECHNICAL
INFORMATION

REPLACEMENT TAPE
AND HUB IN MOST
NAB CARTRIDGES



PRICE LIST

40 SEC	\$.80
70 SEC	.85
100 SEC	.90
2½ MIN	1.15
3½ MIN	1.25
5½ MIN	1.50
10½ MIN	2.25
MINIMUM ORDER (ASSORTED) \$10.00	

DIRECTIONS

REMOVE OLD HUB FROM CARTRIDGE AND DISCARD

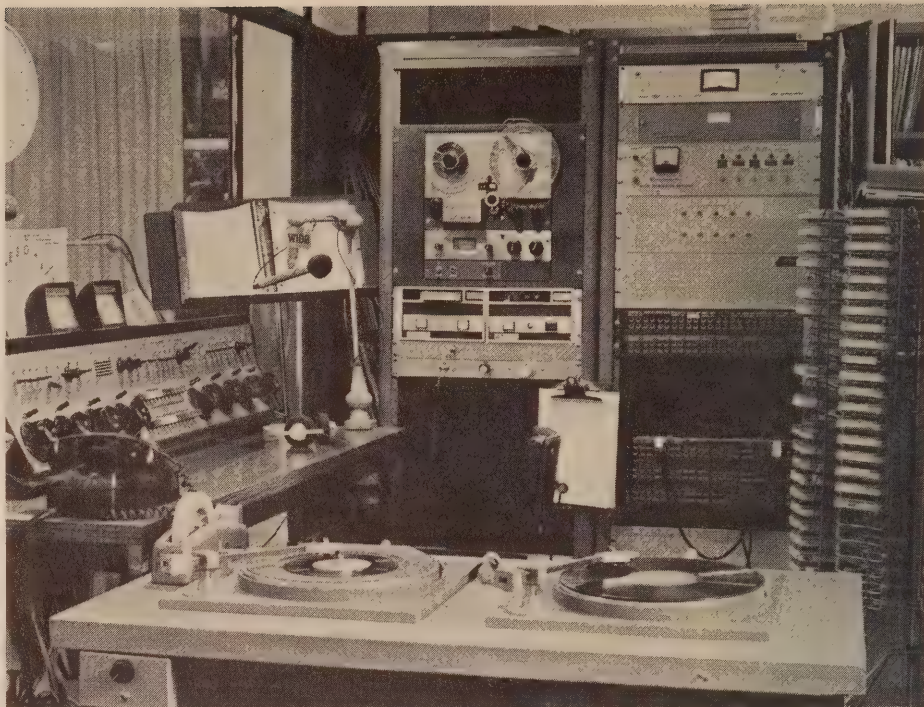
INSERT NEW HUB AND REASSEMBLE CARTRIDGE

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Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851 Area Code 301 881-8888

MORE INFO? CIRCLE SERVICE CARD ITEM 15.

and local radio travesties that dorm residents could receive. Later, in 1972, the entrance of a progressive FM station nearby changed the formula somewhat. Also, we had to adjust to the changing tastes of the incoming Cook County student, who, as a high school senior, had discovered Chi-town's developing FM sounds. At any rate, the professional approach caused us to study the audience hard, and resulted in continual change in selection of music and the content of the news and information programs. Survey results showed that our audiences' heads were divided. During the day, they wanted a contemporary, up-beat, personality approach, the kind they were comfortably familiar with during their Top 40 days. We added a heavier concentration of album cuts, and always played the long versions of popular singles. We also extracted all teenybopper cuts, recognizing these offend the listeners' (not to mention our own) ears, and added released singles which perhaps had not attained commercial popularity, but which appeal to the "college" crowd



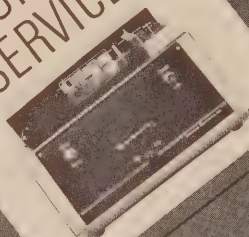
Central control doubles up and acts as a "combo" on the air studio when auxilliary studios are not in use.

... anticipating and playing releases months before they reached commercial maturity. Balanced off with oldies and soul cuts, we hit the target audience with this format from 7:00 a.m. to 9:45 p.m.

The other half of our audience's split personality was reached from 10:00 p.m. to 7:00 a.m., starting with progressive music arranged by an empathizing fellow student who had just completed another trying SIU day himself. The personality tries to ease the listener and relax with him. Around 4:00 a.m., the music and personalities alter slightly. The sound becomes music to study, sleep, love, or crash by: all things to all people. This time slot is formatted slightly.

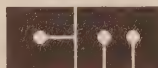
Fifteen minutes of comprehensive news, wrapping up the day's events on campus, in the state, nation, and world provides a cushion between daytime and nighttime progressive music. This is just one of twenty newscasts presented each day. The news staff has U.P.I., Illinois News Network, University News Service, and other sources available. The professional approach in this area includes adopting the highest journalistic standards, and recognizing the value of tapping our chief news-gathering competitor, the campus newspaper. We've found that a balance of competition and cooperation in this area still allows WIDB to come out on top, since our medium is immediate. The department also feeds Carbondale-area news of statewide interest to many radio stations, including

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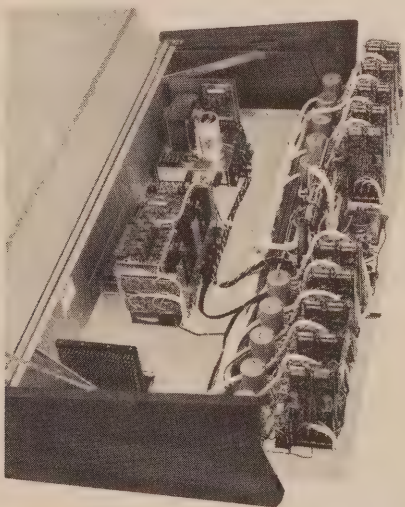
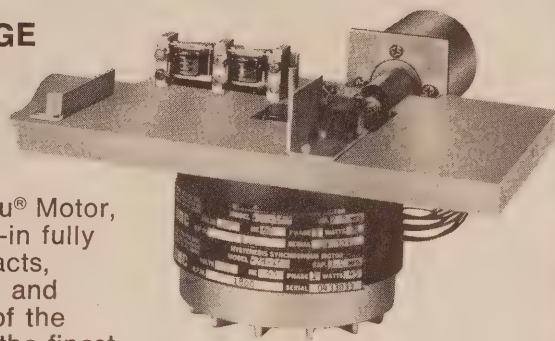
Ship all equipment freight prepaid.
New accounts must enclose check with order.

MORE INFO? CIRCLE SERVICE CARD ITEM 16.

Ampro makes them better. And we've got the guts to prove it.

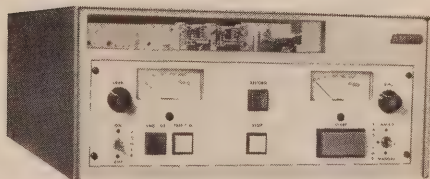
Take our AUTOMATIC TAPE CARTRIDGE RECORDER/REPRODUCERS.

Look inside and see the heavy-duty $\frac{3}{8}$ " thick machined aluminum head assembly mounted on a precision ground $\frac{1}{2}$ " thick die-cast transport structure. Plus a high torque 4" Beau® Motor, precision air-damped solenoid, plug-in fully shielded electronics with gold contacts, differential amplifier balanced input and transformer outputs . . . just some of the features permitting you to originate the finest possible audio quality! Low prices start at just \$550.00 with 30 models to choose from, all for immediate delivery.

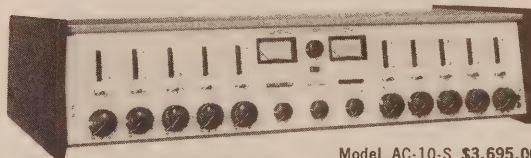


Match them with a rugged AMPRO AUDIO CONSOLE.

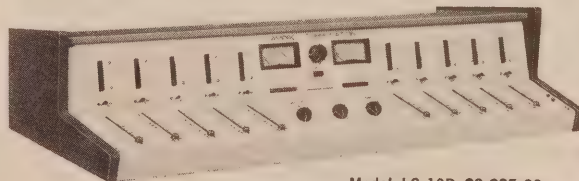
You'll see everything our competition has plus triple shielded transformer coupled preamps and step type faders with cue on all channels, shielded PC board mixing bus, telephone grade lever keys, 4 selectable inputs to each channel, built-in regulated power supply, transformer output program amplifiers and an electronically protected monitor amplifier. Available in 4, 6, 8 and 10 channel mono, dual and stereo models with low prices starting at just \$895.00. All models available from stock.



Model CT3551 Stereo
Record/Playback Unit \$1,175.00



Model AC-10-S \$3,695.00



Model LC-10D \$3,995.00

AMPRO CORPORATION

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Professional Equipment for Broadcasting Professionals.



WLS, WCFL, WMAQ, WBBM, WGN, KMOX, KXOK, and others. In this department also can be found an example of the "think big" premise. We thought it would be desirable to have a news car to increase the mobility of our reporters. Rather than accept this as outside our means, we thought "why not?" And now we have one. Incidentally, the car also serves an excellent promotion purpose.

We have always been image conscious, to the point of being constantly aware of how we are affecting other people. We let the air sound speak pretty much for itself, although on-air promotion (contest giveaways, off-beat remotes, etc.) is extensive.

But we are as concerned about our graphic depiction as our programming. Since one is a reflection of the other, we strive to make the two complimentary. We think it's a necessity to have strong, effective use of print media, since the print reaches important people who either can't hear WIDB or those who can and haven't been introduced to us yet. It is through print that we reach the radio-TV professor, the college administrator, the civic group, the student government officers who determine our

funding, and the University community-at-large.

To this end, we have used a striking TOGETHER RADIO "kissing twins" logo, which is as effective today as it was when it was designed three years ago. The longer we use it, the more recognized it becomes. It has appeared on T-shirts, table tents, 4-color posters, newspaper and magazine ads, bumper stickers, surveys, night lights, and *always* on station correspondence. Financing this printing can be tough. But using it on "saveable," multiple impression items, and self-liquidating (sold at cost) promotions, as well as arranging tradeouts for newspaper space in trade for our air time has lessened this strain on the budget from public relations. PR also extends to such basic tasks as proper answering of the phone and replying consistently to anyone who bothers to write or call us with comments. PR also tries to schedule some type of extravaganza each quarter to reach off-campus students. Bowl-a-thons, boogie hops, 1940's dances, and other events have channeled Florida trips, waterbeds, stereo equipment, bikes, camping equipment, and hundreds of albums and gift certifi-

cates for theater tickets, pizzas, hamburgers, free pin-ball time, etc., to people who aren't necessarily listeners.

Perhaps we've been super-concerned about how we look to other people because we couldn't afford in the early years to make enemies. We can't afford it now, either. Our organization is unique on the campus because we are responsive to guidelines set down by a "consumer" Board of Directors, consisting of two living area representatives, a student government representative, a representative of radio-TV majors on campus, faculty sponsor, state fiscal officer, representative of the SIU Broadcasting Service, and one lone representative of the station, the general manager. This serves also to give the general manager the authority he needs, since his own staff heads can't out-vote him at board meetings. Interstaff squabbles are thus confined to interstation meetings. There's also an elaborate procedure for the board to hear complaints from staff, listeners, or a student's mother who is burned because her son didn't make it in auditions.

People said this system wouldn't work. But it did.

Because this broadcast turntable is the first of its kind...



- ☐ Full electronic speed control.
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- ☐ Instant start hysteresis synchronous motor.

we've called it the Alpha

If you think about it, nothing really new has happened to professional turntables in 30 years; since 1944, actually, when QRK introduced the world's first instant start, fast cue turntable. Now, a generation later, it's the electronic speed controlled ALPHA. The rugged, quiet, instant starting ALPHA. The first really new turntable in a generation.

Contact your local QRK dealer or inquire direct.



ELECTRONIC PRODUCTS, INC.

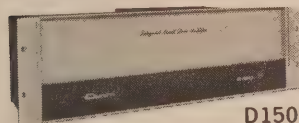
1568 North Sierra Vista, Fresno, California 93707 • Phone (209) 251-4213

A subsidiary of CCA Electronics Corp.

Year after Year... Crown equipment pays for itself

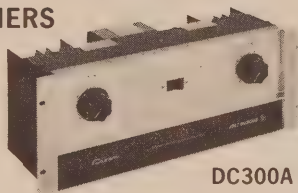
STUDIO MONITOR AMPLIFIERS

All models have complete internal protection. IM distortion is better than 0.05% from 0.01 watt to full power. All units mount in a 19-inch rack. Three year warranties cover parts, labor and round-trip shipping.



D150

delivers 75 watts RMS per channel into 8 ohms; height 5 1/4 inches.



DC300A

delivers 150 watts RMS per channel into 8 ohms, or 600 watts output in monaural operation; height 7 inches.



D60

delivers 30 watts RMS per channel into 8 ohms; height 1 3/4 inches.

MAGNETIC TAPE EQUIPMENT.....IN THE PRODUCTION STUDIO

All models are designed to work 18 hours a day, 7 days a week for 10 years with three head replacements. Modular construction and plug-in circuit boards mean fast, easy field servicing. These precision instruments will make clean, accurate recordings years after the economical semi-pro decks are retired. All models handle 1/4-inch tape and 7-inch and 10 1/2-inch reels. All mount in 19-inch racks. Standard speeds are 15, 7 1/2 and 3 1/4 ips. There are individual record, erase and play heads for 1 to 4 channels. Over 40 standard models are available with numerous professional accessories.

STUDIO TRANSDUCERS

Four models of superior quality speaker systems have advanced-design electrostatic elements for midrange and treble and acoustic suspension base woofers, for finest possible reproduction for the professional recording studio. Two models of excellent cone speakers provide fine sound for broadcast monitoring.



ES224

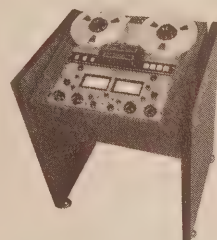
Reliable performance and superior audio quality give you years more valuable service, making that higher original investment a real bargain. Every piece of equipment is ruggedly constructed, rigorously tested and guaranteed to meet or exceed printed specifications. All circuits are outstanding for low noise and distortion, wide bandwidth and high frequency response. It's to your credit when you specify the manufacturer with 26 years experience in broadcast and professional studio equipment.

DISTORTION ANALYZER

Model IMA tests audio equipment easily, quickly and accurately. Both intermodulation distortion analyzer and internal oscillators are enclosed in one compact unit. Even an inexperienced technician can take ten power level measurements in 5dB steps in just 60 seconds. The ranges are 100, 30, 10, 3, 1, 0.3, and 0.1%.

CX822 Mastering Recorder

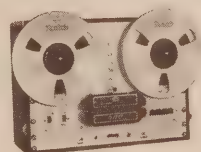
computer logic control for safe, rapid tape handling and editing ■ full remote control optional ■ TracSync available ■ each channel has two mixing inputs and individual bias adjust and equalizers ■ third-head monitor for meters or headphones with A/B switch



...IN THE CONTROL ROOM

SP722 Studio Player

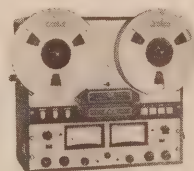
simple tape transport system has only 9 moving parts ■ remote start/stop optional, automatic stop in play mode



...ON LOCATION

SX822 Recorder/Mixer

integral mixing facility simplifies setup ■ same tape transport system and meter monitoring as CX822 ■ two mic or line inputs per channel



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Below the board level, the structure is pretty much typical, with the PD, CE, N&PAD, and PR directors responsible to the GM. Traffic, continuity, production, and music directors are responsible to the appropriate people. All of these positions, and office manager, also, are paid positions. Six hundred dollars per year is budgeted for the GM and the people directly responsible to him; \$300 goes to the others. All other staff is volunteer.

WIDB, again typically, receives the lion's share of funding from student activities fees. This year we had \$14,519 to work with. WIDB finds itself, as most college stations do, in the middle of bureaucratic chaos. The professional approach to this is to simply become more familiar with the University system than anyone else is. There are loopholes built into the system. Take advantage. Like Mr. Nixon says, it's okay to take full advantage of the (tax) system, as long as you stay in legal boundaries. (This introduces your university legal counsel who will have you running around campus and explaining why the university never indemnifies *anyone*, not even U.P.I. But that's a whole other story, of course . . .)

Use the University WATS line. The

data processing facilities will generate accurate, readable program logs, album and oldie single inventories, and other regular report needs such as billing. University Graphics designed our logo, laundry service will print *free* lab coats and work shirts for us. Campus mail will mail our playlists bulk-rate (much cheaper!). Surplus Property is a source of cheap, useable, recycled equipment and furniture. (Imagine an 8-channel audio console for \$15 or a ditto machine for \$12.) The bargains are there . . . look for them. Management should also know who the "significant others" are. Know the campus administrators, faculty, and student leaders. The contacts will reap rich rewards.

In addition to the concern the professional approach has for the listener and the University community, a high priority is your most important resource, your staff. They give up time (study, sleep, relaxing, and class) for experience and fun. If the equation between the two doesn't balance in favor of the "what I get out of the station" side, you're in trouble. Above all, try your best not to betray the trust your staff puts in you, and when you do overstep, be quick to apologize.

What does the professional approach say about engineering? When buying equipment, buy the best that suits your needs. You might even overspend a little. Fiscal officers will scream, but in the long run it's best. Then, set up regular maintenance and standards for the quality of your signal.

There is only one problem with the professional approach. In our case, it has surfaced in the attempts we've made for the past four years to receive administration and board of trustees approval to solicit and receive advertising revenue (go commercial). We haven't heard of any other instance where a station has had so much trouble getting sales. It's a fact of life for most stations that want it. But, the administration, in approving our operation, said wait a year for the organization to stabilize before attempting commercial operation. Big mistake! Letting them get away with that has given us grief for our entire existence. After a year, we looked a bit imposing, perhaps, since people were beginning to cite our potential (which we'd known all along). When the first advertising proposal was made, the local broadcasters screamed bloody murder and unfair competition (we're supported with state monies and they figure this reduces our cost some-

how). Getting action after that was like pulling teeth. To date, we have over 350 pages of proposal and supporting research, presented in totally rational form, out debating the local station people on every point.

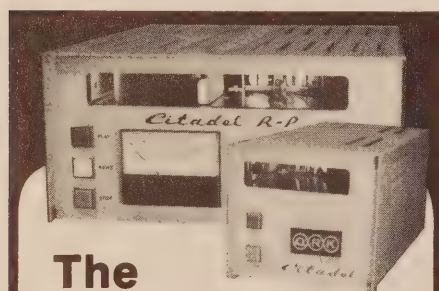
The local stations, aware of at least two examples in Illinois where college stations with sales have become major factors in the market, organized themselves into the Southern Illinois Broadcaster's Association (SIBA). After two public confrontations before the SIU Board of Trustees, the president's office set up an Ad Hoc Committee to study the WIDB advertising proposal, with a representative from WIDB, SIBA, and legal counsel to try to resolve the differences. WIDB spent a year's time in this committee process, suggesting every imaginable variation on the proposal (including one-year trial period, limit on commercial minutes per hour or on income, accept university accounts only, national accounts only, local accounts within a certain distance from campus, etc.).

None of these options were acceptable to the SIBA, of course. Their stand was outlined in a resolution passed unanimously by 16 stations, in May 1973: "... resolved that college carrier current broadcasting systems be prohibited from carriage of any commercial matter as defined by (FCC Regulation) . . . and further that such carrier-current systems be prohibited from extension of service beyond dormitories and campus living areas, and specifically prohibited from carriage on community cable television systems and such similar media." They never wavered from this position.

We called this action a "decidedly antagonistic resolution" which made negotiation impossible.

In the meantime, the local stations complained about our tradeouts. In one quarter we'd run almost \$1,200 worth of "promotional consideration" announcements. They said it came out of their pockets and demanded a stop to it. So, on March 13, the order came down: "WIDB is hereby directed to cease and desist this commercial advertisings" Failure to comply would result in freezing our account and pulling the plug. We complied.

But, on April 6, a direct mail piece was sent to every member of the Carbondale Chamber of Commerce. It offered free time to every Carbondale merchant. All he had to do was ask. We called it a "public service program" to provide students with information about the



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Now, your cart tapes can sound the way you want them to sound; clear, clean and flat with QRK cartridge equipment.

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products and services available from Carbondale merchants. The local stations were very mad, but by this time their cause was lost anyway. We got a full spot load and contacts with merchants started to develop. The administration decided it didn't have the goods on us, since the program was administered under full public view under strict guidelines, so they did nothing.

The Report of the Ad Hoc Committee finally reached the president's desk late in December. It was a bad time; he was embroiled in a controversial firing of 104 professors. After a month we wrote a nice letter asking about the report's status. No response. Another letter prompted a phone call from his secretary, saying it was reaching the top of the pile. Right now, it almost looks hopeful. There's one big problem with whether or not our cable service will be allowed to continue, but with the help of material supplied by Ludwell Sibley of IBS, we've constructed a convincing justification of the service, opposed to the SIBA argument that we shouldn't have cable because they don't want us to.

If other stations have had problems with gaining approval for sales programs,

we'd like to hear about it. Or, if you need some raw research on carrier current nation-wide, there are relatively recent figures available from the Broadcast Institute of North America, 147 East 81st Street, New York, NY 10028. Ask for "College Carrier Current: A Survey of 208 Campus-Limited Radio Stations." It's given us the ammo to show that ours isn't a freaky request from some upstart organization trying to be a trend-setter. The figures show "Everybody's doing it!"

The "professional" approach has gotten us through some rough times, and is even showing signs of working on the advertising proposal problem. We are currently re-evaluating ourselves to look for "what we want to do now that we've gotten where we are." This will provide the goals and objectives which will be the future of WIDB.

About Your Authors

Joel Preston and Jim Rohr are both seniors in the Department of Radio and Television, Southern Illinois University at Carbondale. Preston, former general manager, now serves as a director on the WIDB radio board. Rohr is the station's present general manager and also serves as board chairman.

LETTERS TO THE EDITOR (continued from page 4)

locations should be increased and this increased opportunity for testing be publicized. The position of persons in my area is particularly bad. With the new speed limits it is now a five hour drive one way to the nearest testing facilities. In order to make it for a test that begins at 8:00 in the morning, you must leave the day before, thus sacrificing two work or school days. The connections of this testing inconvenience with minority employment in broadcasting is the hardship that it incurs on the inexperienced minority person that needs a license to be able to even be considered for a job in small market broadcasting which I believe is the proving ground for competent broadcast personnel.

With this letter I hope to possibly open people's eyes to a partial solution to a problem that affects minority groups nationwide.

Sincerely:
David L. Johnson,
Mgr., WVVS-FM
Valdosta State College
Valdosta, Georgia

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The Bell Tower Players

IF YOU CAN'T GET GOOD PROGRAMS, MAKE YOUR OWN!

by Arthur C. Matthews
Coordinator of Radio
WVSS

University of Wisconsin, Stout



The author readys the Otari MX7000Q four channel recorder in his home for an improvisation session with WVSS's Bell Tower Improvisation Players.



Concentration on the POC leaves little time for thinking about yourself or what you're going to say next.

All the mass media devour material like some ancient famished pre-historic monster. Material once devoured can seldom be used again. Many comedians lured into television find themselves without a program and drained dry creatively at the end of one season.

While thousands of dollars go into the production of the recordings used by most stations, there is little money for local production. Yet, local creativity is important. How can a station produce worthwhile material without straining its financial and talent resources? At WVSS, we've found a partial solution to local production of humorous, ear-catching program segments.

The UW-Stout in Menomonie, Wisconsin, isn't noted for its creative writing students. Our majors are career-oriented and include home economics, industrial technology, industrial arts, hotel and restaurant management, vocational rehabilitation, psychology and art education. Frankly, we have difficulty finding anyone who wants to write scripts. That's why, two and a half years ago, we formed "The Bell Tower Players."

Instead of writing scripts, a painful process for most people, we improvise our material. Currently we're working on two series: "One RA's Responsibility," a college soap opera involving a co-

educational dormitory, and "Cliff of Life," vignettes from everyday and not so everyday life.

The players meet once a week for about two hours, and during that time we're able to tape 2 to 9 five minute segments of material. Just recently we produced five segments in the spontaneous story of "Cecil, the Talking Dog" in just under an hour and a half.

Our ability to create material lies in finding the point of concentration and opening up the talent to "let it be". The technique used is an adaptation of that developed by Viola Spolin in her book *Improvisation for the Theatre* (Northwestern University Press, 1963).

Improvisation is not new to radio. Bob and Ray have used the approach for years in their successful radio interviews. Mike Nichols and Elaine May applied the technique to the numerous records they made before they broke up. Mercury produced a number of "Second City" discs which are classics of improvisation. The Ace Trucking Company and Fireside Theatre are two recent examples. Improvisation isn't difficult to learn, and it can be usable to feed the hungry radio maw which insatiably demands "More, More!"

A reading of Spolin's book will give you a better understanding of the theory presented here. I'll outline the technique

we apply in The Bell Tower Players, hoping it will spark your own adaptation. I've been interested in improvisation since I taught acting using the method. I found that it really opened up people. Could I apply the same technique to radio? I didn't know. I do now. I can.

First, you'll need some people willing to attempt the job. Actors aren't necessarily the best people for improvisation. They are often so "ego"-centered that they are impossible to work with. Your best "jock", who is always thinking of clever things to say, may not work out either, for the same reason. The ideal improviser is one who is willing and able to submerge his ego in the group creative process, not the one who has the quick wit.

One of our best improvisers now is a math faculty member who has a very quick mind. At first he spent most of his time playing with words and throwing in jokes. This approach often slows down and impedes the progress of the improvisation. The improvisers compete with each other to make themselves heard. Jokers make their point at the expense of the improvisation.

Then you need a series idea perhaps. At WVSS we were discussing the ear-catchers that some commercial stations were producing to attract an audience. Somebody said, "Why don't we do something like that?" Another staffer was negative right away, "Who's going to script the program, man?" That could have ended the idea right there. "Why not improvise whatever we decide to do?"

Only one person had heard of improvisation or Mike Nichols or Elaine May . . . Bob and Ray were a mystery. I played a record for them. "You mean they didn't have a script for that?" And we were off.

What kind of series should we do? The obvious thing in a college atmosphere is life in the dorms. And that's how "One RA's Responsibility" was born. At the UW-Stout, an RA, or resident assistant, is the man or woman in charge of the floor. He or she can be beloved or hated, but there they are on every floor. We decided to create a co-educational floor. At that time we had only one female in the improvisation group, and she was going to live on the floor and share a room with somebody. The couple turned out to be Chris and Kris in 426 Pillowplease Hall. There is also a Professor living on the floor, Dr. Engelbert Pumpernickel. Pumpsie is working on his Ph.D. in interpersonal communications. He uses the dorm floor as a laboratory in which

to collect his data. Randy was the RA, and we developed a whole range of characters as people came into and dropped out of the improvisation group.

Since we had a story line, the improvisation training was on-the-job. As we worked we learned. The most difficult thing to learn is "ego suppression." Ms. Spolin speaks of the "point of concentration" as the "ball" of the game. Improvisation is a game with "rules" like any other. The objective of the game is to produce a tape that an audience may enjoy listening to. If the audience says, "Oh, wasn't that clever of her to say that." If one person stands out in the improvisation, you've probably failed in your creative objective.

There are three steps in the process: 1. Finding a "point of concentration" (POC); 2. The improvisation (with side coaching to keep the talent on the POC); and 3. Evaluation of what has happened or hasn't happened.

"Let it be" is an important principle to remember. As soon as you start making it happen, you're imposing your ego on the material and then the battle of egos begins to see who can be the most clever, the most outrageous. The competition between egos destroys the creative process and the scene collapses in a pile of clever words.

Planning is a dangerous undertaking. When I used the words "let it be", that's exactly what I meant. An improvisation is a thing that happens at the moment. It is, it becomes . . . it is not planned. Some of our most interesting material has come out of the unknown.

About a year into the One RA series we realized that nobody had ever been into Professor Pumpernickel's room. What was that like? After a year working with the character, even I didn't know. What did he do besides his research work?

Since "One RA's Responsibility" is a series, people and parts interlock. And, like so many series of this kind, you must be careful to keep each episode complete in itself, but interesting enough to draw the audience back the next time. Kris (the female) has a 15-year-old brother, Keith, who has run away from home after the family was busted. He comes to live with Chris and Kris, and to continue his trade. He decides that he really should go to school to give himself a cover. So, Frank Meetum and Kris go to Professor Pumpernickel's room to try to convince him to forge documents so that Keith can go to school and legally live on the floor.

"Knock, knock" and away we go into

the professor's room. It seems he stuffs animals for a hobby. In fact, he has a fine collection of stuffed worms, electrified snakes, and a live pet python.

For "One RA" we titled a series of situations: registration, first date, night at the bars, advising, classes, fraternity life, floor meetings, and trying to study. These are not titles of episodes, for example "Registration" developed into four episodes. At first we had difficulty taping 5-8 minutes worth of usable material in one session. But as we learned to "let it be", it was easier to develop a string of inter-related episodes.

For example, the great "Icicle Queen" series in eight parts. Females are hard to come by for a radio station, at least ours. Radio has been a man's world for so long that it's difficult at Stout to convince the Ms. to join us. One of the improvisers brought a girl with him to the session, and we immediately integrated her into the series. Our other more or less permanent female who played Kris is a high school girl and was working in a play at that time. This was November, and we were up to the POC, "Queen Contest". Too late for homecoming. We decided on Icicle Queen.

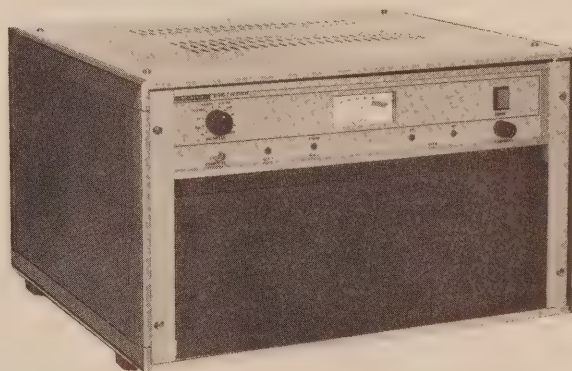
We developed the contest in two sessions, including trying to get Flossie, the character name for the new girl, to agree to be the candidate. Kris, the other female, is hurt over not being asked. While she's a "woman's libber" . . . some male chauvinist activities appeal to her.

To keep peace on the floor, fourth Pillowplease decides to field a Siamese Icicle Queen candidate. The contest involves vote fraud, with Professors Pumpernickel and Dudley Dinklink (a faculty revisor) counting the votes. The improvisations were going great. Then the girl playing Flossie decided she was going to quit school (for real) the next week and not return again.

We had a new, unexpected point of concentration. "How to get rid of Flossie after we've built part of the series around her." In four episodes, created in one hour, Flossie decides to quit school, sees her advisor, gives up her crown, goes to the Navy recruiter, and has a party. None of this was planned until the moment we learned that we would lose our other female. The situation determines where we will go. We don't talk to each other and say:

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A professional musician can't pick out the Stradivarius from a catalogue of violin specs because there is no constellation of specifications that would pinpoint the Stradivarius. However, given no numbers at all but the date, and the name of Stradivarius, he could pretty well imagine its sound.

Similarly, from a catalogue of specifications on microphones, a recording engineer cannot hope to establish a correlation between the numbers given and the transducer's performance. The measurements used today are so gross that they fail to distinguish qualities that are essential in reproducing the sound of an instrument or an orchestra.

The neophyte, having little experience in studio work, relies heavily on specs as the drowning man relies on straws; and there's nothing that will save him from expensive mistakes except the realization that he can't choose microphones from catalogues or ads.

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how you like to take cold swims in the morning."

"And Pumpsie will think that's rather peculiar."

"Then you come out with the fact that nobody likes you for your brain, it's just your body."

"Then Dudley will begin to think you're crazy and want to send you to the counseling center."

If you want to write a script, write a script ... if you want to improvise, improvise.

After two and a half years of "One RA's Responsibility" we decided to bury the series. We went out in a blaze of the ridiculous. We discover that Keith and Kris are really twins and in fact are part of triplets. They do not know who their other sibling is. All they have to go on is the footprint on the birth certificate. The name is one of those male-female types, Lynn. The spot with the sexual identity is blurred.

The identity is inevitable. There were only four of us the night we taped the final episodes. Kris, Keith, and Chris and me as Professor Pumpernickle. Yes, Pumpsie is the long lost member of the triplets. Through hormonal imbalance he aged very rapidly. Engelbert (Lynn) received his degrees at 12 and started teaching. Now, at 19 (he looks 50), he has his Ph.D. The happily reunited trio decide to form a rock and roll band and become famous.

We ended the series because we felt we wanted to move into other areas of improvisation. The idea was a good "crutch" when we needed direction, but now that we'd been working together for some time, we wanted to expand our horizons.

"The Cliff of Life" is the series we are into now. In six weeks of two hour sessions, we've come up with some 30 episodes, all related to the human condition, but most of them not related to each other.

When we jettisoned the form of a series for "freedom", we didn't know how difficult freedom was going to be. The first recording session we sat around looking at each other.

"Well, does anybody want to do anything?"

Nobody did. We wanted freedom to "create," but we didn't know how to handle the freedom when we got it. So, we just sat around the table talking. Floyd said, "You know, they don't make cars like they used to."

"Why don't we try one on that." We

did ... the improvisation was long, rambling, wandering and dull in stretches. With editing we might be able to salvage about five minutes out of the twelve.



The author side-coaches communications class students in their radio production for a class assignment.

"I want to do something on golf." We tried that; we ran into the same block we often run into in improvisation. "Wherever two or three or more are gathered together, confusion results." Especially three or more. Instead of listening, the four of us on the golf greens were trying to make our points. We weren't business men on a golf kick, but people attempting to improvise with our egos. That died. Maybe editing will save it.

Someone told a brief story about an uncomfortable chair. This time we reduced the "cast" to two people. The improvisation went along well. Instead of a parade of egos, we taped a usable piece.

Again, the creative spark dried up. So I said, "You two, get in front of those mikes and listen." I picked up some cardboard and began to scrape it across itself, almost as if I were counting something. That sparked a delightful improvisation with two men looking at an unknown object being made.

Next session, with our newfound freedom, we improvised again using sound effects as a base of operation. Two of us had colds. Using the colds and sound effects we ended up with a POC on an assembly line.

In our third session, we experimented with ideas contained in phrases, like "switch". A man dials the operator and is answered by a male operator. A "Sunshine Lady" (Avon?) asks for the woman of the house, and, switch again, she is a he.

We did a series called "Bull Session" with stories that interested the group members. We taped situations: "A kid

just out of college going to do social work in an old people's home." "Two people trapped in an elevator." Notice, we don't plot out the material, whatever happens, happens.

Sometimes the improvisation is short (two minutes), sometimes it's longer (10-12 minutes). At our last session we produced a five part series "Cecil, the Talking Dog." Cecil was our first improvisation of the evening. We had a new member, Rolin, a blind fellow who was interested in radio, but had obvious problems with scripts.

We were sitting around waiting for another "Bell Tower Player" to arrive (hopefully a female) when the talk turned to vagrant dogs, wandering around town. "OK, let's try that."

As we worked what seemed to be a one-shot, the idea became more complicated. Cecil meets his would-be master in the country, having got off his smelling route by a good many miles. They decide to go to the city together. Cecil convinces the man to buy him a license so he won't be picked up so often. The bureaucrat selling the license sends them to the fifth floor for a pamphlet about walking your dog from the Department of Public Safety.

Rolin is the public safety man, but after taking a dog print, he's not sure if this is a legal dog. The conspirators decide to go to the pet store while the bureaucrat talks to his boss.

In the pet store, they find they can't buy a dog collar without the stamped lower half of the pink copy. But, you cannot license a dog without a collar. Catch 22 all over again. Cecil and his temporary master decide to steal back the papers and forget about the whole thing. We produced five episodes from that one beginning idea.

Do you begin to see a pattern? Let's draw some principles out of the Bell Tower Player's experiences so far:

1. An improvisation group needs people who are not ego-centered, but point of concentration-centered.
2. Depending on the group, you may find the first improvisation sessions go better if you have some kind of flexible outline for a series.
3. If you elect "freedom" as your bag: chance phrases, sound effects, how somebody is feeling, or a few words on paper may provide a POC.
4. You can't know where an improvisation will go or how far it will carry when you start. "Cecil, the Talking Dog" expanded naturally. As we encountered

difficulties we solved them ... adding scenes and people.

5. Improvisations involving more than two people at a time are difficult. Stick to "two scenes" at first, then go to three ... and then maybe to more.

6. And, something we haven't talked about yet, editing can often save a difficult scene or situation.

When we first started improvising, we'd move along each POC until we reached the need to change. A knock on the door, somebody entering, a decision to leave, provide such natural changes. Then we'd go back and repeat the scene until the change point. The editor's task, then, is to go through the two (sometimes three) takes of the improvisation and find sections that: a. sound most natural and uncontrived; b. move the scene along. The temptation is to leave in a lot of "cute", "clever", "funny" bits. But you soon learn that this editing technique only slows down the episode while individual egos have their say; c. don't have laughs, side comments, or side coaching that cannot be edited out.

Side coaching is a facilitating approach used in Ms. Spolin's technique. One member of the group listens to the

improvisations. He or she is aware of an improviser trying to force the scene. "Go back to where Bill comes in, you're forcing it." The side coaching interrupts the flow, but puts the talent back on the track.

Laughter is inevitable, of course. Usually from some of the other players, although a participant may be so struck by the oddness of the situation that he or she breaks up, too.

Mercury SRM 2-628 contains a work session with Mike Nichols and Elaine May. Mike finds the POC so funny that he cannot stop laughing. The piece is about a boy who wants to train to be a male nurse. Any improvisation editor who wants to try his skill is welcome to attempt the task. I use this example in my radio production class to show how good editing can salvage almost anything.

The editor should also keep in mind that just because the tape flows past foot by foot doesn't mean that she or he has to use the material in that order. Sometimes moving a section to another spot makes a more useful completed improvisation.

In Spolin's technique, evaluation is of prime importance. Since the Players

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approached improvisations via on-the-job training, our evaluation procedures are much less formal than Ms. Spolin recommends.

Much of the evaluation came by listening to the edited version. We saw the kinds of problems our egos created for us. We recognized that more than two people in a scene can lead to difficulty. We modified our approach to allow characters to enter and leave for some motivated reason. This gave our scenes variety without the confusion of three or four hogs at the mike.

As we grew more expert and less egotistic, we did scenes with three or four people in them, but the additional characters accepted a background role.

For example, two guys come into a record store to purchase an unusual record, "Bean soup." The improviser playing the clerk kept in the background except when it was natural for the scene to be centered on him. The customer who had found the only copy of "Bean Soup" in the place came forward only when he was needed.

The Players have become very attuned to each other. We really listen instead of sitting there thinking what we'll say next. The honing of our technique has reduced the number of razor blades the editor needs, too. The editor now mostly eliminates laughs, side coaching comments, and occasional dry stretches.

The evaluation is kept non-threatening. We criticize how the scene works, not how the individual player works.

We've developed several other methods which made it possible for us to move the improvisation along and salvage otherwise unusable footage. For a while, we tried having sound effects records around to slip in when needed. However, finding the cuts, putting them in, and cuing the talent to go ahead was time consuming, and more important, the process interrupted the "heat of creation." We lost the feeling we'd generated in the spontaneous interchange.

We record our sessions in 4 channel. WVSS-West is a 4 channel studio in my home. There is an Otari 4 channel tape recorder, a Sony MX16 (8 "in" and 4 "out") mixer, and four Beyer M260 cardioid ribbon mikes.

We arrange the mikes on boom stands around the table so that we can maintain maximum separation. For "two scenes", we try to set up the improvisers so that they can see each other. This arrangement eliminates mike wanderers.

Another advantage of 4 channel that we're just discovering is that we can add sound effects later. For Cecil we'll be adding sound beds of a car, an elevator, outside traffic, or walking down corridors as the episodes need them.

Some sound effects we add live. We have a phone, a door, a walking board, doorbells, and bottles, glasses, cups, and dishes at hand for live inclusion.

Sound beds, continuous sounds under a scene, are better added after the editing process. With scenes involving only two improvisers, we dub in the sound bed on the two vacant channels before we remix for two channel.

Usually we splice a foot of leader tape between the sections where sound beds start or stop. In a barroom scene, we'll take the improvisations first, go through the editing procedure, and add the barroom sounds on the empty tracks. If the scene moves from the elevator to walking down a hall, the leader signals when to fade one sound out and the next one in. We remove the leader before the final mixdown.

If you don't have four channel equipment, you can use two channel, but make a final dub and mix the effects in as they occur. Stop between sounds and re-edit the final mix for smoothness.

Almost anybody can learn improvisation in a short time. I teach communications classes, too. The class divides into small groups and produces a radio program, a TV program, and a multi-media presentation. I want them to learn that communication is not limited to standup speeches. I show the classes a slide series I've developed on the principles of improvisation. If they choose improvisation over scripted material, I act as side coach to help them free themselves for the task.

As you develop your skills, you can make your tapes more complicated technically. With good editing almost anything can be salvaged. As you grow and learn you'll be able to evaluate what you're doing. You'll see what is good and why. You'll learn how to set off the creative process.

The Bell Tower Players, whoever they may be that night, fall into a natural high after a good session. We know we've kept on our POC. We know we've listened to and reacted to each other. We know that our egos have been directed to the goal instead of into unhealthy competition. Our listeners enjoy our work.

Let your mind and self go with improvisation. It's a mind-expanding experience without the fear of a bust.

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Congratulations! WZBC-FM



The WZBC-FM antenna goes up under the supervision of the engineering staff of Boston College Radio.

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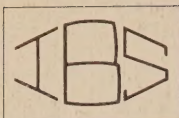
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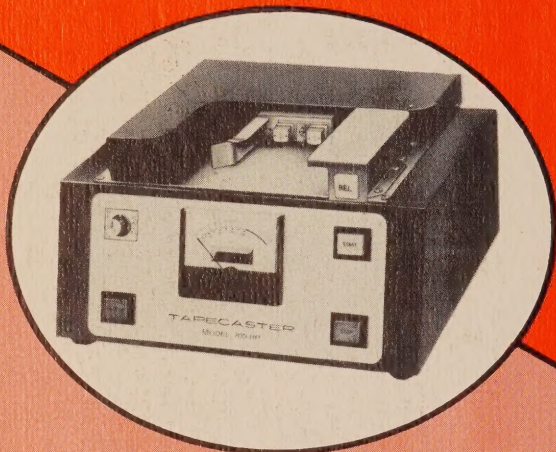
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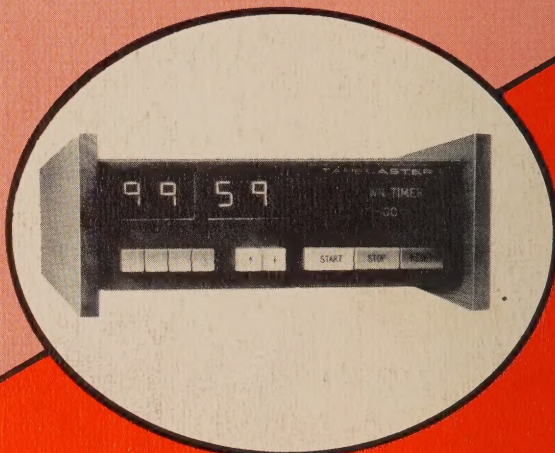
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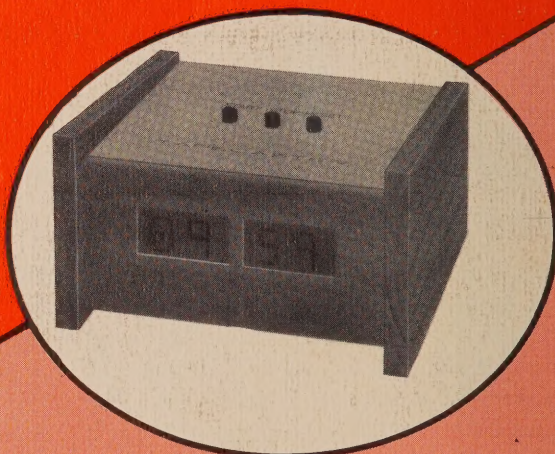
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